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Volume Number THREE

BETTY PAGE IN BONDAGE

**ILLUSTRATED WITH 30 Actual
Bondage Poses of Betty Page**

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The state of Tennessee's greatest contribution to the modeling profession is pretty and vivacious Betty Page, whose sparkling personality and good looks has made her the top ranking model in this country. Betty Page's willingness to pose for some of the most grueling and arduous ordeals that the bondage photographers requested in order to bring realism into their detective and adventure type story illustrations has made her a great favorite of all she has worked with.

In fact, it is this very same likeable spirit which has made her stand out in the vastly overcrowded field of modeling. It took much hardy perseverance and stamina to be able to withstand the exhausting hours of monotonous posing in the same position for the bondage photographers, completely bound and gagged and unable to get relief from her uncomfortable pose.

Bondage posing with your hands bound behind your back and then affixed to your bound ankles can become quite nerve-wracking, especially when your body is held upright and rigged against the framework of a chair. The pose becomes all the more tedious and



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strenuous when the ropes tied around your waist and knotted behind the upturned chair start pressing against your abdomen.

In this strained bound-up position, breathing becomes very difficult and the knees become cramped and start to ache from lack of blood circulation and movement. Adding to the model's woes and discomfort is the silken gag rammed into her mouth which cuts into the tender flesh at the edge of the mouth. Then the pose has to be held still and tense while the photographer focuses his camera to obtain a clear sharp picture, adding to the tenseness and strain.

Then, just as everything seems right and the shutter of the camera is cocked and relief from the confining ropes is assured once the photograph has been taken, something goes wrong unexpectedly and the same pose has to be repeated until the photographer is fully satisfied with the pose. When this happens on occasion, then the model has to stay tied up in tight bondage, tense and unrelieved, until the pose is completed and her bondage removed. When the blood rushes back through her veins after being restrained by the rope



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bondage, it sends a tickling and pricking sensation through her body, like the sting of a needle or mosquito bite.

From long experience in this kind of work, Betty Page knew how to lessen the sharp stinging sensation by means of gentle massage at the red sore spots where the ropes had cut off blood circulation. Since it generally took a half hour or so for the redness to wear away from the places where the ropes had touched, this meant that the model who had been playing the part of the victim usually received a rest during this period.

Sometimes the photographer would have Betty put on a pair of long shoulder length kid leather gloves on her hands to cover the red spots and pose her in a different style strip bondage outfit in order to get in more poses and thus avoid having to wait for the red spots to disappear.

Thus with a little thought and a change of outfit, the photographer was able to obtain a great deal more different types of poses in a day, since bondage poses always take a great deal longer than ordinary pin-up posing and are much more difficult for the model.



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In this new bondage pose, Betty had to put on a leather harness with numerous straps attached to it which buckled tightly at the waist to form a sort of leather waist nipper. A set of wide leather straps served to bind Betty's ankles and hid the red sore spots from view.

Over Betty's mouth was placed a wide band of leather to act as a gag in keeping with the leather outfit and the gag left a bitter unpleasant taste in the model's mouth. Another leather strap kept Betty's gloved hands securely bound behind her back and out of the way so that she could not reach the mouth gag and dislodge it when it became uncomfortable.

Betty's feet were sheathed with sheer black nylon stockings and a fancy set of garters held them up in place of a garter belt. A pair of high heeled patent leather shoes made it a trifle difficult to stand up in during the bondage pose. While the leather harness outfit was a lot easier to pose in, it still was most trying to her because of the vexing way the hard leather bit into her waist. The harness leather was hard and stiff, being untreated, and it did not give like kid leather, which was more pliable.



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It was quite awkward to maintain one's balance standing on the spike heeled shoes, which made her feel as if she was standing on the tips of her toes. By the time the pose was over and she once more had a chance to rest her weary body, her feet had swollen up and it felt as if the patent leather shoes had grown onto her tired and aching feet.

Not many readers realize or are aware of the arduous working conditions that a bondage model has to surmount. The utmost in intelligence and steel nerves are very essential qualities for success in the bondage modeling field and Betty Page proved by her conscientious diligence in undertaking any pose requested, no matter how tough, that she was the best in this field.

Betty Page was always ready to try any sort of arduous pose and this was one of the many things that made Betty stand out as the best model. A quick look at some of the poses illustrated in this book will show the reader how starkly realistic Betty makes each pose seem. Outdoor posing for bondage photos is usually done in warm weather as a change of pace from the stifling heat of the studio.



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On these rare outdoor occasions it generally is a lot of fun for photographer and models, except for the victim. One time Betty was resting in a hammock, waiting for her turn to be on camera, when June came up from behind and bound Betty's hands to the hammock ring bolt to which the hammock was attached. She did this just for fun but the photographer thought that it would make a different type of bondage pose, so he told June to continue tying up Betty.

A cloth gag was placed over Betty's mouth and when she wriggled and squirmed in an effort to roll out of the hammock, June bound her ankles securely together and affixed the end of the cord to the other post holding up the hammock. Betty's tired body pulled taut against the ropes that bound her but she was unable to pull herself free.

Betty's futile efforts to free herself made the hammock sway back and forth precariously and she expected to fall out of the hammock and be suspended in midair. Noting that Betty had unwittingly placed herself in an excellent position that lent itself to a very good bondage pose, the photographer had June tie several strands of rope around Betty's waist and around the hammock.

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The photographer then snapped away to take advantage of this opportunity to get some different type of bondage photos. By the time sufficient photos had been taken, Betty's face was very red, not only from the sun's rays beating down on her upturned face, but also from the fact that she had been caught napping.

Betty's face flushed with joy, however, when the photographer complimented her on how well the pose had turned out and his words of praise took out some of the sting of embarrassment. Her brick red face returned back to normal as she realized that the joke had been on her and that no harm had been done. The posing session outdoors was lots of fun and Betty felt a pang of regret when it was over for it meant that the next posing session would be done at the studio for a while.

During the next posing session at the studio, Betty was once again bound up hand and foot. Her arms were encased in long kid gloves, which were almost shoulder length, and her wrists were tied behind her back. Ramona, the model who had bound up Betty for the pose, was new at modeling and being very anxious to please the photographer, in the hopes of



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being hired to work again in future posings, put her heart and soul into her work. Ramona became overzealous and tightened up the cords on hapless Betty's arms until poor Betty thought that the ropes would cut right through her glove-covered tender skin.

It was most difficult for Betty to communicate her thoughts and anguish to the energetic model, so she had to take it. Betty tried to roll over onto her side so that Ramona could see by the pained look on her face that the ropes were too tight but Ramona ignored Betty's silent pleas and went on with the binding of Betty's legs above the knees. Her body pulled against the ropes in an effort to loosen them but her try was futile for the restraining ropes held fast.

The action called for Ramona to spank the bad girl who was being portrayed by Betty and Ramona forgot that it was just play acting and she put realism into this scene by swinging her hand up in a high position and coming down hard on Betty's unprotected rear. Betty's expression as Ramona's hand hit her was not play acting, for her reaction was plainly mirrored on her anguished face.



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Ramona, being quite new at this type of posing, thought that Betty was cooperating beautifully in the making of the photo by having such a painful look on her usually joyful face. Betty rolled to her side and mumbled to Ramona in a muffled voice through the rubber ball gag in her mouth for Ramona to ease up.

Ramona laughed at Betty's agonized attempt to talk with the gag in her mouth and she continued on with her swing. This time the photographer caught on that Betty was in actual pain and called to Ramona to stop the action. Ramona was quite flustered and apologetic over her hasty misinterpretation of the photographer's instructions and she offered to let Betty hit her back as hard as she desired.

Being a good sport, Betty turned down Ramona's request and forgave her but warned her to take it easy next time or she might get a dose of her own medicine. Taking her calling down with good grace, Ramona asked the next time just how hard to hit when the action once again called for a discipline type of pose. Betty gave Ramona many good pointers on how to model correctly for she did not have a jealous bone in her body and tried to be as helpful as she could to newcomers.



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Betty remembered how naive and nervous she had been when she was first starting in the modeling profession and she tried to be as helpful as possible to new models. This fine spirit of cooperation was one of the many things that made all those who came in contact with Betty like and respect her.

One of the things that Betty Found most difficult to do during her bondage modeling sessions was to walk while her ankles and knees were tied. The action called for in the script had Betty playing the part of the victim who was abducted from her home and taken to the kidnapper's hideout. Betty was tied with cord at her ankles and knees. Her hands were bound behind her back. Over Betty's bondage was placed a rubberized raincoat which covered most of the bondage on her body.

Betty wore a hood over her raven black hair and had to walk the full length of the studio floor while the camera clicked away. It was hard to hold her balance properly and she needed assistance to make the short distance that she was forced to walk. The garters on her rolled opera length black stockings cut into her thighs as she tried to walk and bothered her no end as they rubbed when she took slight faltering steps.



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Much to Betty's surprise, she found out a little later on in the posing session, that it was a great deal easier on her body to lie face down on her stomach bound up than it was to try to walk when all tied up.

The next scene called for the kidnappers to remove the enveloping rubberized raincoat from Betty and bind her hands to her feet on a full length sofa. When Shelley and the other model acting the part of her aide tied Betty's hands behind her back and affixed part of the cord that held her wrists together to the bondage on her feet, Betty discovered that it did not hurt her at all.

Betty was resting comfortably on her head and stomach and the feet being bound in a raised position let the blood circulate better. She did not feel any pain at all as she had expected. The soft cushions of the sofa softened the pressure on her knees and thighs although the raised seams of the cushions made a deep indentation on her legs. Also, the fact that no gag had been used for this set of photos helped quite a bit. A gag in her mouth always made her drool and the saliva trickling down the sides of her cheeks and mouth made it most uncomfortable.

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As a rule, the victim's hands were bound behind her back so that she could not remove the annoying gag. This made the feeling of tension mount and was most trying on the bound victim's nerves. This irritation was all the more vexing on the model when she wanted to scratch the side of her mouth where it itched her, but could not reach the gag to remove it for a few seconds' relief unless the photographer noted her plight and removed the gag so that the model could tell him what she wanted to do.

One of the types of ball gags that most models hated to have placed in their mouth was the large rubber ball type which had a thick dowel stick rod pushed through the ball, with strings attached to each side of the wooden rod. The large rubber ball filled the victim's mouth completely, leaving the jaws pressed hard on the rubber and the wooden stick indented in hard at the side of the girl's mouth, making it hard to breathe and forcing the tongue to curl up on the roof of the mouth.

This made the victim choke up on the saliva which welled up inside the mouth as it was very hard to swallow with this gag on.



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The fact that it was difficult to swallow made the big rubber ball gag all the more distasteful to the model, who was in bondage portraying the hapless victim. Being unable to swallow became all the more vexing to the annoyed victim in bondage when the pose called for her feet to be pointing skyward and the victim to lie on the floor on her back.

In this awkward bondage position with her feet pulled upwards, the saliva would gather in the girl's mouth and there was a long lapse of time before the annoying uncomfortable gag was removed, so the victim could expect a good accumulation of moisture in her mouth.

As a rule, the victim's hands were bound behind her thighs when this bondage style was posed and all the luckless victim could do was signal frantically with her fingers whenever the gag became too uncomfortable to bear. In most cases, the model portraying the kidnapper or villainess could tell in time when the gag should be removed but she had to obtain the photographer's permission to do so, otherwise it would spoil the picture set-up. At times, the photographer being busy would not notice the excess drooling in time, which spoiled the effect of the picture taken.

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Another type of gag that was also disliked by most of the models who had to wear it was the ancient replica of a medieval steel brank gag. This was shaped in the form of an iron face with protruding donkey type pointed steel ears. This brank gag had a steel slide bolted into the inside of the gag which fitted over the tongue and held up tight against the roof of the unwilling victim's mouth.

The cold clammy steel gave its victims a chill winter or summer as it hung on the victim's head. A lock at the back on a hinge clamped the steel brank shut over the hair and its smooth steel contours made the victim feel queasy in the stomach.

The victim could see what was going on from the open slits in the ancient brank but the cold steel made the victim feel tense and nervous when it touched her bare skin. This type of brank, coupled with a heavy leather harness fitted with many straps, which buckled tightly around her waist and back, made these bondage posing sessions hard on the model. With the straps criss-crossed around her shoulders and her wrists enclosed in leather cuffs, the model had a very rough time of it.



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The stiff unyielding straps compressed the harness tightly around Betty's waist like a steel corset and made her gasp for breath. Even sucking in her waist by inhaling deep failed to relieve the pressure for this was only a temporary measure. As soon as she exhaled, the constricting harness would clamp her waist in as if the harness had a built-in waist nipper.

The leather leg cuffs on her ankles linked together with a chain hampered her from keeping a good balance on her high-heeled shoes. She could not use her hands to hold on to something in order to maintain her shaky balance because they were shackled behind her back.

The combination of steel brank and harness proved a little too much, even for the dauntless Betty, and she requested that the steel mask brank be removed so that she could ease the strain on her head and mouth. In place of the steel brank, a light weight cork gag was inserted into Betty's mouth and this cork gag on a string was a great deal less of a strain on the model, although still just as uncomfortable to hold in the mouth because of the gag's thickness.



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A cloth gag between the teeth was much more preferred by the models than the thick ball type gag generally used because the cloth gag was softer in feel and allowed the model to breathe better through the mouth. However, the rope bondage was just as tight and secure for the rope was wound around the victim's body so that it indented into the flesh.

In the robber and victim style photos, the victim played by Betty was tied up by Georgia, the model portraying the female burglar. The plot called for Betty to be surprised by the girl thief while in bed and to be bound and gagged. Betty had worked at another studio in the morning and she had been out dancing the night before this photographic session, so that she welcomed the chance to be tied up for these bondage photos on the soft convertible bed couch.

This gave Betty a chance to rest her tired body, as being very popular with photographers, she was constantly on the go because of the great demand for her services. The bed was so soft and inviting that she involuntarily closed her eyes and would have fallen fast asleep if Georgia had not pulled the ropes on Betty's ankles tightly.



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Betty rolled over so that Georgia could apply the rope to her elbows after her wrists had been tied. Georgia had worked with Betty on other bondage sessions and knew her ropes well so both models got along very well together during this posing session. After attaching the rope from Betty's bound ankles to her wrists tied in the small of Betty's back, Georgia threw a long piece of rope underneath the bed and wound it around Betty's middle twice, thus keeping Betty flat on her stomach on the bed.

Because the rope was not long enough, Georgia knotted several pieces of it together and tied the ends at the side of the bed, out of the captive's reach. If it had not been for the tight bondage, the weary victim might have fallen asleep in this unorthodox fashion. However, the deeply indented cords on her ankles and wrists were a constant reminder that she could not fall asleep in this position. As the mattress was soft and gave when pressed down, Betty was able to shift into a slightly less uncomfortable position.

This helped ease the strain on her cramped body, for after a while the blood circulation was cut off by the ropes that bound her and by





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struggling and wriggling, some of the impaired circulation began to flow through her arms and legs. Even the smallest change in position felt good as the victim's body grew stiff and sore from being in one position for too long a time.

There were no stockings on Betty's legs to take some of the rope's strain off her flesh. When this bondage scene was over, Betty went to the dressing room to rest and change her costume. When she came back, she was fully rested and ready for another bondage scene.

This time Betty worked with a model named Jackie who had worked with her on numerous other bondage posing sessions. Jackie then fitted the hated thick ball gag into Betty's mouth and knotted the strings securely at the back of Betty's head.

For this pose, Betty's wrists were crossed and the cord bound tightly around them with a very long piece of cord dangling down from the victim's wrists. Betty soon found out why the long piece of cord had been left dangling, for she was told to bend down with her head bent downwards as far as it could go.



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Then Jackie grasped hold of the dangling cord and pulled it up between Betty's thighs, which in turn forced Betty's bound hands to be pulled between her legs. Next Jackie took the end of the cord and inserted it through a small pulley suspended from the ceiling. The cord threaded through the pulley acted in the same fashion as an outdoor clothesline and yanked the model's bound wrists upwards.

Now Betty was in a state of helplessness for the pulley had raised her bound wrists up, flush against her back, and in her bent over crouched and cramped position, she could not move. The thick ball gag kept her from speaking and its wooden edges were forced firmly against her cheek bones, making it extremely hard to swallow.

The blood rushed down into her head, making her face red and flushed and slightly dizzy from the sudden rush of blood downward. This was a rough grueling pose to do but once it was over and she had rested up from her ordeal, Betty was ready to try the next bondage pose that the script called for. Arduous poses such as described above are very exhausting and tiring and cannot be maintained for too long a period.



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Therefore, in the spirit of fair play, the photographer had the two models switch roles with Jackie as the captive and Betty doing the bondage on the victim. As Betty was very versatile, she could act the part of victim or villainess equally well, as the following illustrations show, and she put on a fine performance as the villainess binding up Jackie in a similar type pose as the one she had just undergone.

It always was a tougher job for the victim than it was for the villainess. Betty bound Jackie's gloved hands behind her back and fastened several strands of cord above Jackie's elbows to render use of her arms impossible. Then she put the distateful rubber ball on a stick gag into Jackie's mouth after it had been washed off so that now Jackie had a taste of how it feels to have a gag in her mouth.

This was rough on Jackie, who wanted to breathe through her mouth since her nose was stopped up on account of a head cold. It was also a good thing that these photos were taken in black and white instead of in color as otherwise Jackie's red nostrils would have stood out like a sore thumb in color shots.



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Jackie stood there docilely for Betty to finish tying her up, as she had worked before with Betty and knew that Betty was well able to apply bondage, since she had so much experience at this type of photo posing. Jackie braced herself for the touch part of the bondage to come, for the pulley was suspended in mid-air at the side of her head.

The next procedure in the bondage posing was for Betty to tie Jackie's ankles as closely together as they would go. This completed Jackie's bondage except for the pulley item, which was next on the agenda.

The pulley was very small but it was strong enough to withstand a pull of approximately one thousand pounds. Betty threaded the cord through the pulley wheel and pulled Jackie's hands up towards the small of her back. This put terrific pressure on poor Jackie's arms and shoulders. The muscles in her well-formed arms and shoulders bulged out under the severe strain. It was fairly painful but Jackie's body had been well conditioned by exercises and athletics and so the discomfort was only temporary as her muscles grew accustomed to the unusual strain in them.



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Betty had a kind heart and tried to pull as gently as she could on the pulley cord but even with her easing up on the pressure, Jackie suffered quite a bit during this agonizing pose. When Jackie was released it took a little while for her to be able to use her arms for in the strained position in which they had been placed the lack of circulation had made them grow numb. However, a few minutes of gentle massaging made her arms feel better and she was none the worse for her perilous strained ordeal.

The two models worked well together and got along very nicely for both were experienced and knew their jobs. At the next posing session for bondage work, Betty was bound to a bench by a blonde model named Peggy. Per the photographer's instructions, Betty put on a dark rubberized raincoat and lay down on the bench where the bondage was to take place.

Thereupon, Peggy tied Betty's left hand to one leg of the wooden bench and her right hand to the other bench leg. Next came a cloth gag between Betty's teeth, which Peggy knotted in the rear of Betty's head. Then Peggy tried to bind Betty's legs to the other side of the bench but they would not reach.

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Therefore, Betty's arms were unbound and then tied to her sides so that now Peggy was able to tie Betty's legs to the sides of the wooden bench. A long piece of cord was slipped underneath the bench and wound around Betty's body several times, which pinned Betty's arms to her sides. She was unable to lift her hands and several other strands of thick cord were then criss-crossed around Betty's thighs and wrists.

Betty was now firmly attached to the bench and unable to move her legs or arms for the rope held her down. All she could do was to motion with her head when Peggy pulled too hard on the ropes. The rubberized raincoat was very warm and held in body heat, making it quite warm to wear.

The model perspired freely under the raincoat, making her underclothes feel damp and clinging. It was like taking a steam bath in summer and Betty was very glad to get out of the rubberized coat. This same rubberized coat was then wiped dry and put on an Irish model named Kathleen, who told Betty that she would not mind wearing the rubberized coat because she liked the feel of rubber against her body.



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Besides, Kathleen wanted to lose a few pounds on her waistline and this was one easy way to rid herself of several unwanted pounds of fat. However, Kathleen got a trifle more than she had asked for, because the photographer added a pair of rubber panties to the rubberized coat outfit and the clinging rubber panties made the perspiration flow more freely than Kathleen realized it would.

Kathleen was told to lie flat on her stomach on a wide wooden platform which had rings bolted on it at four different places. She was then told to lie flat on her stomach, face downward, with her arms and legs spread-eagled. A rubber bathing cap was drawn tightly over her hair and forehead and then Betty tied each of Kathleen's arms to the rings in the floor of the platform.

When Kathleen tried to ease the tension on her outstretched arms, the photographer told Betty to force Kathleen's arms down straight so as to make a better photo. Betty did as she was told and placing her knee in Kathleen's back, pushed Kathleen's arms out flat on the platform. Kicking her rubber booted feet in a flailing motion, Kathleen managed to ease the strain but only for a little while.



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A long piece of rope attached to Kathleen's left ankle soon removed the menace of Kathleen's kicking after it was affixed to the ring at the lower end of the platform. A few seconds later, Kathleen's right ankle was tied with rope and the end attached to the other ring bolt on the platform. A rubber ball gag on a piece of rope was tied around Kathleen's mouth and it proved to be quite effective in cutting off all further speech by the victim being bound up.

Spread-eagled on all fours, Kathleen was now a completely helpless victim, waiting for disciplinary measures to be administered by the villainess. The rubber-clad model made a very touching picture as she looked into the camera, pleading silently for mercy.

Beads of perspiration were on Kathleen's brow, generated by the body heat held in the confines of the rubber garments which she was wearing. When the pose was over, Kathleen weighed herself on the studio scale and found out, much to her delight, that she had sweated off six pounds during her imprisonment in the rubber costume. Her body now was much slimmer and trimmer than it was before she started this pose.



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It was now Kathleen's turn to bind up Betty and she made the most of her opportunity. She laced up Betty as the victim in a sheath of black soft kid leather. This had a series of holes punched in each side which, when laced tightly, constricted the victim's body from the ankles to the middle of her chest.

Betty's ankles were enclosed in the leather sheath and were held tightly together, making it impossible for her to walk in this bondage costume. A set of manacles were snapped shut on Betty's wrists and a long piece of chain was affixed to the middle link of the manacles, then attached to a wide dog collar which Kathleen placed around Betty's neck. Betty tried hard to break out of the handcuffs and she strained with all her might to snap the iron links between the manacles.

Betty's face grew red and the veins in her forehead stood out as the victim exerted her full strength against the steel cuffs but all her efforts were futile. The steel links refused to give and Betty stopped trying to break the chain. She knew that her efforts would be in vain as she was not strong enough against these strong chain links of steel.



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A wan smile flitted over Betty's crimson face as she gave up straining against the manacles and resigned herself to her fate as the unwilling victim. Satisfied with this pose, the photographer snapped the picture and Betty was released from the confining leather sheath which she had also worn on several other posing sessions.

The photographer liked the way the leather sheath garments photographed, so he had Kathleen don another differently styled leather discipline sheath and had Betty lace it up as tight as it would go on Kathleen. The leather sheath was just Kathleen's size and fitted her like a glove. Both of Kathleen's hands were enclosed in a single leather glove sewn at the ends of the leather sheath.

Kathleen's body was now tightly constricted in the sheath and the satin corset that she was wearing now bit hard into her sides. A black leather gag completed the bondage costume as Betty neatly laced it tightly at the back of Kathleen's head. A deep frown appeared on Kathleen's wrinkled brow as the tight sheath and constricting corset made it a trifle difficult for her to catch her breath.



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The pressure of the leather sheath around her limbs made it seem to Kathleen as if her limbs were being sawed in half and she could not move a muscle to ease some of the severe strain on her legs. Kathleen lay stiff as a board as she was being photographed in this particular scene, for if she attempted to move on her side, she would put stringent pressure on her arms, which had been encased in the single glove.

When this pose was finished and it was once again Betty's turn to be tied up during the bondage posing session, Kathleen said to Betty, "If I had a choice of the ways used to tie me up, I'd rather be bound up with ropes rather than leather or rubber, for when ropes are used, you only feel it where the ropes touch you, but with the leather and rubber bondage, you ache all over."

Betty readily agreed with Kathleen's assertion, for she had been bound in almost every imaginable type of apparatus--ropes, leather, rubber and steel gadgets--and she knew that rope bondage was less wearing on the body than the other items used for bondage. Betty had a chance to test out Kathleen's theory because the next bondage pose called for Betty to be



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bound hand and foot on a large settee. Betty's hands were tied behind her back and then with another long rope affixed to her ankle bondage, both hands and legs were pulled up. This made Betty arch her back in order to take some of the tension away from her bound hands.

Betty managed to get some measure of relief by bending her legs backwards with her calves pressing hard against her thighs. The ball gag in her mouth made speech impossible and in time her mouth grew used to the round object pressing up against her tongue. Lying on her stomach, pressed against the hard settee, took some of the wind out of her as most of her weight was resting on her chest and lower thighs.

This type of pose was called by the French *La Craupidine* and the idea of this pose was to make the victim as uncomfortable as possible. Trussed up in this fashion, the victim would only add to her distress if she pulled on either her wrists or her ankles, for this would give more strain and pressure on the bondage. It was far better to lie still in such a pose and not strain against the bondage because this would add to her discomfort and woe.



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All in all figured Betty, as she lay there bound in the La Craupidine fashion, it was a lot less strenuous than the time that she was made to pull a wheeler on all fours, while handcuffed and wearing the ancient steel brank mask with the donkey ears. On this memorable occasion, Betty had to crawl on the floor with a long harness pole strapped to her body.

The harness pole had a small hook on the end which was attached to a table with casters on it. She had been bound to the pole and the brank mask was put on her head by a model named Gwen. The ancient brank did not fit her properly as it was a trifle too big and it slipped down on her face, making Betty fearful of getting a scar from it in case the brank cut her face.

Then, too, the handcuffs on her wrists were attached to wooden sticks that in turn were affixed to an iron collar around her neck and these hampered her movements. The wooden sticks slid from side to side as Betty crawled over the floor on hands and knees, as they had been snapped tight on her wrists and this movement of the sticks was really very annoying to her.





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It, too, put a big strain on her as she had to drag the steel table on its casters behind her and her knees grew sore from the hard floor. She did not mind the drag so much as the unwielding harness pole which bumped against her body every time she took a step. The steel slide inside the mask made her skin cold and clammy while it indented into her flesh. Bound in cuffs, hand and foot, portraying the role of a human pony girl, made a spectacular picture but was very trying on the model.

The tension began to mount when the photographer had Gwen sit on the wheeler and told Betty to drag it across the long studio. The willing model did as she was told but the extra 130 pounds was more than she could drag. After tugging and straining to pull the wheeler, with its heavy load for a few feet, Betty had to give up and admit that this was more than she could pull.

By this time, the photographer had snapped sufficient pony girl pictures to complete his series and gave the order to release Betty from the pony girl harness and mask. It was not a bit too soon for Betty was exhausted. That night she slept like a baby for the first time in weeks.

THE END

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